

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Neil Joseph Patterson PRESENT POSITION Fellowship Student,
DATE AND PLACE OF BIRTH: 10/24/63 Cleveland Ohio Penland School of Crafts
CATEGORY/PRIMARY MEDIA: Crafts / Ceramics

ART TRAINING (Schools, Scholarships, etc.):

The Cleveland Institute of Art, BFA 1986

Major: Ceramics

Minor: Sculpture

Awards: Ranney Scholarship, 1984-1985, 1985-1986

Womens Committee Traveling Scholarship, 1986

Penland School of Crafts

Fellowship Student,

1986 - Present

Scholarship Student,

1985

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Monarch Tile National Ceramic Competition, San Angelo TX., 1988

The National Clay Cup, Carbondale IL., 1988

Raw Materials II and Raw Materials, Fiori Gallery, Cleveland, 1987 and 1988

"Teapots, Baskets --- and a Whole Lot More" (One person show), Ridgeway Gallery, Penland N.C., 1987

Cleveland Womens City Club Gallery (One person show), Cleveland OH., 1986

Northeast Ohio Potters Invitational, Chagrin Falls OH., 1986

DOMO show, Spaces Gallery, Cleveland OH., 1985

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

Private Collections in the U.S., Europe and Australia.

AWARDS:

Moscow Award for Excellence in Ceramics, 1985

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

There is no activity I like better than making pottery. I love to touch the clay, to throw it, stretch it, cut it up, assemble it and then fire it. The assembling is where I have the most fun. I feel that the enjoyment

CONT. (D)

I get out of putting my forms together comes out in the energy of the finished piece. I deal with a small scale monumentality in a context of functional pottery forms. I like to work with the form of a bottle not only because it relates so directly to the human form, but also because humans are so comfortable in approaching and accepting such a common object. I want to let people know through my teapots, bowls, cups and bottles that I see everyday objects in a very different way. ~~Am~~ In an age of ecological suicide, over-population, cultural homogenization and mass production I am on a personal quest to rediscover the essence of vessels.

Nut Patterson
May, 1988